

1997

The Darius Milhaud Society Newsletter, Vol. 13, Spring/Summer/Fall 1997

Darius Milhaud Society

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THE DARIUS MILHAUD SOCIETY NEWSLETTER

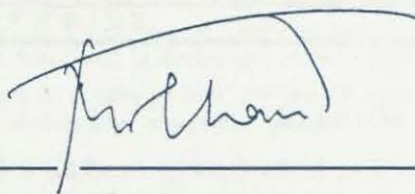
Cleveland, Ohio

Spring/Summer/Fall 1997

Vol. 13, Nos. 1, 2, 3

In my estimation, a composer must be able to treat any kind of composition. Circumstances often demand that you point yourself toward a work of a certain character, then toward a work that is completely different. It is necessary to be able to realize any or all. And this with love, at the same time that one has to face no matter what technical problem.

.....Each category of works corresponds for me to a necessity which is well defined and which inevitably differs according to the case. Consequently each style imposes its requirements upon me, to which I must submit.



IN MEMORIAM

The Darius Milhaud Society was greatly saddened to learn of the death of Honorary Committee member Charles Jones on June 6, 1997, from complications following heart surgery. Beloved by his many students, he was still teaching both at Juilliard and at Mannes. *The Friends of Charles Jones*, a group formed to encourage performance of Mr. Jones' music, had honored his 85th birthday with a concert of his music at Juilliard on January 12, 1996. The program included his *Sonata for Oboe and Harpsichord* (1965) performed by John Frisch, oboe and Neal Kirkwood, piano; *Psalm* (1976), Mr. Kirkwood, piano; *String Quartet No. 10* (1994) in premiere performance by Vesselin Gellev and Daniel Carlson, violins, Grace Huang, viola, and Elizabeth Su, cello; *Trio* (1982), performed by Denise Stilwell, violin (and viola in movement II), and Jennifer Hayghe, piano; and *Sinfonia* (1995), played by Thomas Schmidt, organ.

Mr. Jones was born in Tamworth, Ontario, Canada on June 21, 1910. At the age of ten he moved to Toronto where he studied the violin and music theory. In 1928 he went to New York where he studied at the Institute of Musical Art with Sascha Jacobson, graduating in violin in 1932. He entered the Juilliard School on a fellowship in 1935, where he studied composition with Bernard Wagenaar, graduating in 1939. He was sent by Juilliard to teach at Mills College, California, where he met French composer Darius Milhaud when the Milhauds joined the Mills faculty as exiles from France in 1940. Mr. Jones was associated with Mr. Milhaud for thirty years, first at Mills, later at the Music Academy of the West in Santa Barbara, and finally at the Aspen Festival, where Mr. Jones continued to teach as composer-in-residence until 1989.

In 1946, Mr. Jones and his wife, Sally Pickerel Jones, a Mills College alumna, moved to New York, where he began teaching at Juilliard in 1954 and later at the Mannes College of Music as well. He spent two short periods teaching at the Salzburg Seminar in Austria



The photo above shows the group of composers who were present at Aspen in 1963. Shown l. to r. are, seated: Henri Sauguet, Darius Milhaud, Olivier Messiaen. Standing, Charles Jones, Walter Susskind (conductor), and Walter Piston.

and at the Bryanston School in England.

Charles Jones wrote over ninety works for many combinations, including four symphonies, nine string quartets, numerous vocal scores and other chamber works. His music was performed by the New York Philharmonic, and the National, NBC, San Francisco, St. Louis, Dallas, Denver, Toledo, and Duluth Symphony Orchestras, the Canadian Broadcasting Corporation, the BBC, the Suisse Romande Radio Orchestra, Radiodiffusion, Paris, the Swedish Radio Orchestra, and the Upsala Orchestra, as well as at many festivals, including the Brussels Film Festival, the ISCM Festival and the Aspen Music Festival. His chamber music was performed in many places, in the United States and abroad.

For tributes in memory of Charles Jones, see p. 2.

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TRIBUTES TO CHARLES JONES

Madeleine Milhaud

"We arrived at Mills College in 1940, a few days before classes started. Milhaud had been appointed to teach composition. We had to leave France very hastily and had taken almost nothing with us. He would have found it very difficult to teach if a young teacher of Harmony, Charles Jones, had not lent him records which the College library did not have and which he absolutely needed.

"Charles Jones had completed all his studies at the Juilliard School. He was exceptionally cultivated and an excellent violinist. We became very good friends. Furthermore, Milhaud always asked him to teach with him at the summer sessions at Santa Barbara as well as at Aspen.

"Charles was a most interesting composer. His music has character and personality, is sonorous, subtle and always sincere. He was extremely modest and certainly never tried to obtain any favors for himself, but he was always ready to recommend his friends or his students if they deserved it.

"I had the opportunity to attend one of his classes at the Juilliard School where he taught until his death, and I was able to see how much his students all admired and respected him.

"Since Milhaud's death, Sally and Charles Jones have always shown themselves particularly generous and hospitable towards me, and never did I spend a night at the hotel when in New York. I always saw them with great pleasure and also great emotion, for Charles Jones was the American musician who knew Milhaud's work the best."

Murray Adaskin

"I remember asking Milhaud, in 1950, why the music of Charles Jones was not more widely known. I have never forgotten Milhaud's instantaneous reply. 'Oh, it will be - if not in his lifetime, it will happen later.' I feel certain this will come true, even within my lifetime. A composer of Charles Jones' stature will not and cannot be forgotten. His music will speak for him and to us."

Annette Kaufman

"[My husband] Louis and I [were friends].....for over fifty years with charming, attractive and gregarious Charles (Sandy) Jones [in a friendship] probably begun in the early 1940s.....He and Louis shared a passionate interest in violins and bows - and an intense interest in contemporary music and art.....Louis premiered Charles' effective *Sonatine* for violin and piano in Boston and New York.....afterward published by the American Composers' Society.....Charles interested Louis in Milhaud's impressive *Second Violin Concerto*, which led to Louis' performing this great work in Paris, when Milhaud conducted a program of his own compositions.....later recorded for Capitol Records. Louis later gave the American premiere of this concerto at a Chicago Symphony concert conducted by Raphael Kubelik.....Charles taught with patience, as did Milhaud, and both of them with charm, tact and imagination. Their fortunate students loved them."

George Tsontakis: *Aspen Program booklet 1997*

"I can see it in my mind's eye, as if it were yesterday: Charles Jones driving slowly over the bridge at the music school entrance. In his white '63 Corvair convertible - his 'famous' canvas hat atop his head, a violin in his rear seat - a smile and a wave, he seemed framed in his own special world and time.....

"That 1973 Aspen summer had the feel of Barber's *Knoxville, Summer of 1915* about it, and Charles's leisurely pacing set the tone. On a balmy afternoon, a barbecue luncheon, where Sally Jones served what Charles called 'the world's greatest potato salad' and the guest of honor, Elliott Carter, sat with us composition students under a cottonwood tree, taking a gander at our latest fledgling creations. These summer weeks turned my own musical world to much greater ambitions.

"'Sandy', as his friends called him, was gracious, loving, and generous to his students, and always in good humor. Virtually a walking memoir - of the Milhauds and other past musicians, he nevertheless mentioned his own music little. He was filled with the loveliest stories, the oddest remembrances, but most of all, with thoughts of music. He was a wonderful teacher."

Mannes College of Music: *New York Times*

"Mannes College of Music mourns the passing on June 6 at age 86 of Charles Jones, a distinguished Mannes faculty member in composition and related courses for the past quarter century. His comprehensive knowledge of music, his warm support of his students, and his unending fund of anecdotes about the innumerable musical greats that he knew will be greatly missed."

The Juilliard School: *New York Times:*

"The Juilliard School notes with sadness the passing of Charles Jones, distinguished member of the Juilliard faculty since 1954. During his long affiliation with Juilliard, first as a student and then as a teacher, he was respected for his integrity and generosity of spirit. He will be deeply missed by his colleagues and his students."

Mary Rodgers Guettel, Chair
Board of Trustees

Joseph W. Polisi, President

Anthony Tommasini: *New York Times*

".....Early in his career, Mr. Jones composed music that was diatonic and neo-classical. As he matured, his language became increasingly complex and chromatic. His large output includes four symphonies, nine string quartets and an oratorio, 'Piers the Plowman'. In his numerous vocal works, he favored texts of literary distinction (Pope, Milton, Henry James). His vocal music is characterized by his sensitive and clear setting of words....."

Aspen: *New York Times*

"Aspen Music Festival and School mourns the loss of beloved, emeritus faculty member and friend Charles 'Sandy' Jones. Founder of the Aspen Music School's composition department, Sandy, together with Darius Milhaud, established respected traditions and standards for excellence in teaching and performance and brought joy and laughter to our lives. Our heartfelt condolences to his wife Sally and grandson Cameron."



The Darius Milhaud Society thanks Murray Adaskin for sending a transparency made by him from which this photo of Charles Jones was derived.

RALPH SWICKARD REMEMBERED

The Darius Milhaud Society was greatly saddened to learn of the death of Ralph Swickard on February 14, 1997. Always interested in the music of Darius Milhaud, Dr. Swickard wrote his doctoral dissertation on the subject of Milhaud's twelve symphonies for large orchestra. The dissertation, completed at UCLA, is available from the data resource for dissertations in Ann Arbor, Michigan. In 1955 Dr. Swickard produced the film, A Visit with Darius Milhaud, presented at numerous colleges throughout the United States. During Milhaud's centennial celebration, the film was also shown at the Library of Congress and in French at the Louvre in Paris, and in Berlin and other European cities.

The Society is very grateful for the following text, received from Dr. Swickard's daughter, Claudine and paraphrased here:

"Ralph Swickard, a native of San Jose, California, began his musical study with violin lessons and played the piano at the home of his grandparents. In high school he became a member of the San Jose Symphony. Ralph studied engineering at Stanford University, from which he graduated in 1942, although he played violin and viola in chamber music ensembles and in the Stanford student orchestra. He also played French horn in the Stanford band and began to compose. A string quartet and other instrumental pieces were among his earliest musical compositions.

"After three years of service in World War II, Ralph worked briefly in the engineering field in the San Francisco Bay area, but soon moved to southern California to pursue work with motion picture production. He became associated with Rudolph Polk who had been an assistant to Jascha Heifetz, and was also a producer of the 'Meet the Masters' programs, a television series about artists, including Jascha Heifetz, Artur Rubinstein and Gregor Piatigorsky. He helped produce a film of the Hollywood String Quartet and a film, *The Trumpet*, starring Rafael Mendez.

"After earning his Master's degree and his PhD in musicology from UCLA, Ralph composed music for dance and theater performances. During the 1970s he taught electronic music at Santa Barbara City College and was also an instructor of music theory at San Jose State University.

"Earlier a recipient of a MacDowell Colony fellowship, Ralph was invited by Gregg Smith, beginning in 1980, to participate for fourteen summers in the Adirondack Festival of American Music held in Saranac Lake, New York. He taught students and made audio recordings and video tapes of programs. In 1996 the CD album *The Gregg Smith Singers Perform Choral and Vocal Music of Ralph Swickard* was produced on the Spiral Records label. Ralph also produced the CD *Milhaud in Midi*, which contains his arrangement of Milhaud's music for electronic synthesizers.

"Surviving are another daughter Daryl Swickard Russo and two grandchildren, Linda and Peter Russo."

CONTRIBUTORS

The Darius Milhaud Society is deeply grateful to those who have supported our efforts to make Milhaud's music better known. The Society's activities include the encouragement of performances, with initiation of more than fifteen festivals in Cleveland and presentation of well over 100 Cleveland premieres of Milhaud's music. The Society has provided assistance in an advisory capacity for many other performances nationwide. The **Darius Milhaud Society Newsletter** has been published since 1985 and the *Darius Milhaud Performance Calendar* since 1986.

Beginning in 1986, the *Darius Milhaud Award* has been granted annually during commencement at The Cleveland Institute of Music to an exceptionally sensitive, accomplished and diversely talented student. *Darius Milhaud Performance Prizes* have been awarded annually at The Institute since 1994 for the best student performances of Milhaud's music in an annual public audition concert.

In 1995 the *Class of 1945 Darius Milhaud Performance Endowment* was established at Mills College in Oakland, California. It was implemented with private funds in 1996 by a *Darius Milhaud Performance Endowment Supplement* to be used for special celebratory concerts of Milhaud's music no less often than every five years.

In December of 1996 the *Darius Milhaud Endowment* in Cleveland was established for perpetuation of the *Darius Milhaud Award*, the *Darius Milhaud Performance Prizes* and to support an annual *Darius Milhaud Scholarship*, the requirements of which are similar to those for the *Darius Milhaud Award* - to support a student who shows exceptional and diverse talents, sensitivity, outstanding accomplishment, and the potential for an unusually successful career in the field of music.

Listed on the next page are the names of those who sent gifts to the Darius Milhaud Society between January 1st and December 31st, 1997. If you did not contribute in 1997, please send your gift as soon as possible to be assured of receiving the 1998 Spring/Summer **Newsletter**, which is now in preparation. The next issue will be sent by first-class mail to those who contribute \$30.00 or more.

WE NEED YOUR SUPPORT!

*If you did not send a contribution to the Darius Milhaud Society in 1997, you are urged to renew your support as soon as possible in order to be sure of receiving the 1998 **Darius Milhaud Society Newsletter** and the *Darius Milhaud Performance Calendar* for 1995-1996, 1996-1997 and 1997-1998. The only way for us to know that you received the mailing of this **Newsletter** is to respond and to send us any change of address. Please use the space below to indicate which activities of the Society' particularly interest you. We look forward to hearing from you!*

Yes! I would like to help the Darius Milhaud Society continue

Name

to encourage performances of Milhaud's music everywhere.

Address

My gift of \$..... is enclosed in order to receive the

.....

Newsletter and the *Performance Calendar* for one year.

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MILHAUD'S 105TH BIRTHDAY CELEBRATION IN CLEVELAND

On March 1st and 2nd, 1997, Cleveland recognized Darius Milhaud's 105th birthday (which actually occurred on September 4, 1997) in a festival sponsored by the Darius Milhaud Society, The Cleveland Institute of Music, and Oberlin College Conservatory of Music.

The festival began on March 1st with a lecture by Elliott Hurwitt, who discussed Milhaud's use of percussion. Also held on March 1st was the fourth annual Milhaud concert for awarding of the *Darius Milhaud Performance Prizes*. On March 2nd, The Institute hosted performances by The Cleveland Institute of Music Chamber Ensemble, The Cleveland Institute of Music Contemporary Ensemble, and the Oberlin Contemporary Ensemble.

Mr. Hurwitt repeated an abridged version of his lecture to open the program, and the combined Institute Ensembles, conducted by Gary Ciepluch of The Institute faculty, gave a concert performance of Milhaud's first ballet, *L'homme et son désir*, using Bruce Mather's version of the percussion parts for six instruments. The Institute percussionists were prepared by faculty member Richard Weiner, Principal Percussionist of the Cleveland Orchestra.

The Oberlin Contemporary Ensemble played two Milhaud works conducted by Gene Young, former Oberlin faculty member, now at the Peabody Institute of Music. Oberlin Professor of Percussion and Director of the Oberlin Contemporary Ensemble Michael Rosen performed the solo part of Milhaud's *Concerto for Percussion and Small Orchestra*, and the program closed with a concert performance of *La Création du monde*, music for Milhaud's third ballet.

At the reception following the concert, birthday cake was served to the audience and the performers. Later, patrons attended a gala dinner honoring the *Darius Milhaud Performance Prize* jury and the performers who participated in the Saturday evening and Sunday afternoon concerts.

Performers in The Cleveland Institute of Music Chamber Ensemble who played *L'homme et son désir* were: Mary Moriarty, Violin I; Jeremy Black, Violin II; Jill King and Lara Turner, Viola; Jonathan Roth and Marianne Fuerst, Cello; Richard Niezen, Bass; Becky Lebowitz, Piccolo; Lauren Larson, Flute; Scott Hostetler, Oboe; Louis Zagar, Clarinet; Heather Millette, Bass Clarinet; Jennifer Robertson, Harp; Robert Singer, Trumpet; Chester Englander, Robert Esler, Timothy Feeney, Brandon Podjasek, Michael Shepherd and Michael Weyhing, Percussion; and vocalists Aimee Kluiber, Soprano, Joanne Uniatowski, Contralto, James Kitora, Tenor, and Ray Liddle, Baritone.

Players in the Oberlin Contemporary Music Ensemble performances of *Concerto for Percussion and Small Orchestra* and *La Création du monde* were: Jennifer

Choi and Alisa Regelin, Violin; Sam Bergman and Kate Holzemer, Viola; Kivie Cahn-Lipman and Joshua Gindele, Cello; Nikki Bartnicki, Bass; Claire Chase and Tamar Melzer, Flute; Zheng Huan, Oboe; Rachel Condry and Jason Gresl, Clarinet; Jennifer Wyatt, Bassoon; Karen Wong, Piano; Noah Getz, Saxophone; Anne Howarth, Horn; Kelly Dunn and Steve Roberts, Trumpet; Paul Fleischman, Trombone; and Rhona Campbell and Michael LaMatinna, Percussion.



This photo was made in 1928 in San Francisco at the home of Mr. Hertz where the Milhauds had gone with Pierre Monteux. Mme. Milhaud says that Mr. Hertz was not the former San Francisco Symphony conductor. (See the 1996 Newsletter, p. 10.)

GREETINGS FROM MADELEINE MILHAUD

Madame Madeleine Milhaud, who had been invited to attend the percussion festival and chair the jury for the *Darius Milhaud Performance Prize* concert, was unable to come but sent a message shared with patrons at the dinner on March 2nd. She said in part: "I am so very sorry that I have had to cancel my trip to Cleveland. It is always such a pleasure spending a few days....and seeing for myself all the efforts..... for making Milhaud's music better known. I should also like to have seen David Cerone again, whose help is so efficient and so friendly....."

"I regret not going all the more in that I should have been very happy to hear *L'homme et son désir*, a particularly important work in Milhaud's output. Thank you for having thought of programming it! The introduction of percussion in 1915 in *Les Choéphores* along with a spoken chorus was certainly the first example of its kind (and before Varèse as the 'Milhaudists' would say!)"

"It is difficult to imagine what happened when the Percussion Concerto was performed in Paris in 1930. The percussionist was an excellent musician from the Orchestre Colonne, but when he realised, during the final rehearsal, that he was the 'soloist' and his comrades would - for once - be behind him, he just stopped playing and the Belgian percussionist who had first performed the concerto had to be brought in at the last minute! Jazz has changed everything, and now young people of 14 and 15 play the concerto by heart!"

"... please convey my regrets to all those taking part in the meeting and to all my friends who have come...."

FRENCH CONSUL'S MESSAGE

Stephen J. Knerly, Jr., Esq, Honorary French Consul in Cleveland, sent the Darius Milhaud Society the message below on February 27, 1997: "...Unfortunately I will not be able to attend the Darius Milhaud competition this year, but I wanted to commend you and the Society on once again providing to Cleveland in particular and to the music world in general a wonderful event and opportunity to honor Darius Milhaud and to hear great music. All of us in the French community take great pride in this event and particularly so this year.....On behalf of the French Consulate, I want to extend our congratulations to all of those performers who are competing for the prizes being offered, to commend them for their hard work and dedication and to thank them for honoring a great composer and diplomat by their efforts. Please also express on behalf of the Consulate our sincere admiration for the judges whose contribution of time and effort is what makes an event such as this so meaningful and successful. [I] hope that this year's competition is a prelude to many more to come....."

1997 DARIUS MILHAUD PERFORMANCE PRIZES

The fourth annual public concert of music by Darius Milhaud to determine recipients of the *Darius Milhaud Performance Prizes* was presented at The Cleveland Institute of Music on Saturday, evening, March 1, 1997. Three Milhaud works were performed by Institute conservatory students. Jennifer Larimer, mezzo soprano, with Christine Chen at the piano, sang the *Six Chansons de théâtre*. They received an honorable mention from the jury. *Sonatine* Op. 337, for oboe and piano was performed by Omri Raveh, oboe, and Esther Bukin, piano, and Jason Fuh, baritone, with Nancy De Salvo, piano, performed *Quatre Poèmes pour baryton*. Jason Fuh and Nancy De Salvo received First Prize.

A reception was held following the Milhaud concert on March 1st, to honor the performers and the jury. The *Darius Milhaud Performance Prize* recipients were announced at the Milhaud concert on March 2nd.

Serving as jury for the competition were:

Dr. Annette Kaufman, pianist and recitalist, studied with James Friskin at the Institute of Musical Art in New York after earlier piano studies in Philadelphia and New York with David Saperton. At the age of 18, she married violinist Louis Kaufman. During their European honeymoon she studied in Paris with Jeanne Blacard, an aide to Alfred Cortot. She accompanied her husband for his tours in North and South America and Europe and aided his research on unknown 18th century violin works of Telemann, Vivaldi and Torelli. They made recordings together of early music as well as of 20th century composers, including Darius Milhaud. Both Kaufmans received honorary doctorate degrees from Oberlin College Conservatory of Music in 1985.

Elliott Hurwitt, specialist in baroque and 20th century music, and music critic and reviewer of over 150 books and CDs for *Fanfare*, *Schwann Opus* and *Spectrum*, is currently writing his doctoral dissertation, "W. C. Handy as Music Publisher: Career and Reputation", in partial fulfillment of his degree at the Graduate School of the City University of New York. In 1996 he delivered lectures on Handy and "Jazz Influences in Modernist Music". He will read his essay "Abbe Niles, Blues Advocate", at the Northeast Chapter meeting of the College Music Society in April 1998, the essay to be published by the University of Illinois Press in a volume of blues essays edited by David Evans.

Elizabeth Ellis Hurwitt is a music critic and reviewer of classical recordings and of music topics for scholarly and trade publications. She has been a regular contributor to *Schwann Opus* and *Spectrum*. Her expertise includes composers of the late 19th century and early modern period, particularly European vocal concert and cabaret repertoire, and turn-of-the-century American parlor song and folk song. She was co-editor with her husband of the two-part feature article on Milhaud recordings published in *Schwann Opus* in 1993. She has also published essays on Francis Poulenc and Kurt Weill and on American popular song.

Scott Wilkinson, composer and Emeritus Professor of Music at the University of New Mexico, Albuquerque, was born in Illinois, where he first studied theory with Edith Rose. He earned his master's degree from the University of Arizona and studied with Darius Milhaud at Mills College and in Paris. He worked with Gene Forrell in documentary and educational films in New York, after which he became managing editor of Carl Fischer. He moved to Albuquerque, New Mexico for the sake of his children's health and purchased and operated Music Mart with his wife for several years. After a brief return to Carl Fischer, he joined the faculty of the University of New Mexico for the remainder of his teaching career.



Shown above is Jason Fuh, baritone, graduate student of George Vassos at The Cleveland Institute of Music, who received First Prize with Nancy De Salvo, pianist, in the fourth Darius Milhaud Performance Prize competition on March 1, 1997.

PROGRAM NOTES FOR CLEVELAND'S 1997 MILHAUD BIRTHDAY CELEBRATION CONCERT

Elliott Hurwitt prepared the following texts for use in the printed program of the concert performed at The Cleveland Institute of Music on March 2, 1997 to celebrate Milhaud's 105th birthday. (See the related article on p. 6.)

L'homme et son désir

"*L'homme et son désir* (1918), a ballet to a 'danced poem' by Paul Claudel, Milhaud's close friend and frequent collaborator, was one of Milhaud's most profound reactions to the sounds of the Brazilian rain forest. The genesis of the piece was in the period 1917-1919, when Milhaud served as secretary to Claudel during his term as France's minister to Brazil. The sets and costumes were designed by Audrey Parr, an English artist with whom Claudel and Milhaud were friendly in Rio de Janeiro. The work was premiered on June 6, 1921, with Désiré Ingelbrecht conducting the Orchestra of the Théâtre des Champs Élysées. It was Milhaud's first piece for Rolf de Maré's Ballets Suédois, the most avant-garde dance company of the 1920s. As with most of the Ballet's productions, choreography was by Jean Börlin, the company's chief male dancer.

"The subject matter of Claudel's scenario is mysterious and abstract, yet primal and earthy. It is night, and as the hours pass across the stage, dressed in black and wreathed in golden headdresses, the moon, accompanied by a cloud, travels across the same sky. Man appears, accompanied by the tricksters Image/Memory and Desire/Illusion. He sleeps, and in his sleep the forest creatures sing him their varied songs. In his dream, Man performs a dance of desire and longing and as the music builds to an obsessive pitch, two women appear. One circles the man closely; he grabs one end of her long veil and begins to wrap it around himself until she is nearly naked. Together they exit the stage, leaving only the moon and its reflection in the water.

"*L'homme et son désir*, like several of Milhaud's works, is revolutionary in several respects. Its set consisted of four stepped stage areas, and Milhaud responded to this by placing his musicians in four groups deployed along two of these levels. This was one of the first experiments with spatial elements in music, an idea much later exploited by Henry Brant, Karlheinz Stockhausen, and others. The use of a vocal quartet singing wordless sounds, the employment of an expanded percussion battery, and the use of Brazilian rhythms in the music were revolutionary touches as well."

Concerto for Percussion and Small Orchestra

"When the *Concerto for Percussion and Small Orchestra* (1929) was new, it was considered difficult for a single percussionist to execute, and some orchestras have used it as a vehicle for their percussion sections, but the piece holds few terrors for today's better percussionists. The structure of the work has occasioned much comment, the one-movement fast-slow progression being so unusual, particularly in a concerto format. Some

percussionists have expressed disappointment that there is not more flashy soloistic writing, and there have been attempts to add cadenzas to fill out the brief piece. Milhaud, who had an absolutely organic and instinctive approach to everything he wrote, objected vociferously to tampering with the work. On one famous occasion, when Igor Markevitch was conducting the work, Milhaud insisted that there be no added cadenzas, and Markevitch promised to obey. However, at a certain point in the performance, the percussionist began to play an extended cadenza of his own devising. Milhaud then stormed out of the concert hall, causing a considerable disruption since he was by then confined to a wheelchair. (I am indebted to Charles Jones for this anecdote.)"

La Création du monde

"*La Création du monde* (1923), Milhaud's third ballet, and probably his most famous work, is a quintessential artifact of the Jazz Age. The scenario was by Blaise Cendrars, a flamboyant Swiss adventurer and writer with a deep fascination with Africa, the scene of some of his extraordinary travels. African art had been a primary influence on the modern painters, the cubists Picasso and Braque in particular, and it appealed greatly to the painter Fernand Léger, who created the decor for the ballet. Milhaud, unlike Cendrars and the Paris painters, was no Africanist. On the other hand, he had developed a fascination with American jazz and dance band music during a 1921 visit to New York. Venturing beyond the midtown hotels in which most European visitors heard polite white dance orchestras, Milhaud visited Harlem repeatedly, hearing authentic black performers including the great blues singer Alberta Hunter. He returned to Paris with a number of records on the Black Swan label, the first record company owned and operated by black American entrepreneurs.

"Milhaud scored *La Création du monde* for an ensemble of eighteen instruments: two flutes, oboe, two clarinets, alto saxophone, bassoon, horn, two trumpets, trombone, piano, timpani, percussion, two violins, cello and contrabass. Some commentators have singled out the orchestration as a non-jazz element in the piece. In fact, however, the earliest jazz ensembles often had violins, and sometimes flutes, cellos and other instruments. The ballet was premiered by the Ballets Suédois on October 25, 1923, again with choreography by principal dancer Jean Börlin.

"*La Création du monde* opens with a sinuous blues theme in the alto saxophone, establishing a melodic family that pervades later sections of the piece as well. There follows a jazz fugue, beginning in the contrabass and turning steadily wilder and more jazz-

like as it progresses. The alternation of blues style for slow passages and Dixieland style for fast sections is one of the most brilliant compositional strokes in Milhaud's oeuvre and accounts for the freshness of this piece long after its composition. The use of percussion is one of the piece's outstanding features. Much of the time, during the quieter passages, a pedal point is kept up in bass drum, piano and contrabass, occasionally punctuated by snare drum. However, from the outset of the jazz fugue, the snare keeps up a steady jazz beat, and then breaks into genuine jazz drumming, the entire kit used in the manner of the more advanced jazz

drummers of the time, such as the virtuoso Buddie Gilmore from James Rees Europe's band. In the aftermath of the fugue, in the lead-in back to the first theme, the drums play muffled rolls. The percussion is called on for more and more jazzy passagework as the fugue theme recurs, with additional instruments added to the battery. There are also passages in which the percussionists are called on to play figures unfamiliar to the most advanced American jazz drummer of the time. However, these African-sounding passages are rare."

THE PERCUSSION PARTS OF L'HOMME ET SON DESIR

The Darius Milhaud Society is very grateful to Professor BRUCE MATHER of McGill University, who sent information concerning his arrangement of the percussion parts for L'homme et son désir for six players instead of the nineteen parts usually sent by the publisher. The performance at The Cleveland Institute of Music on March 2, 1997, used Dr. Mather's version.

"As part of the concerts I organized for the Milhaud Centennial in 1992 at McGill University in Montreal I decided to prepare a performance of *L'homme et son désir* (1918) for chamber orchestra (12 players), vocal quartet and percussion ensemble. The score calls for a large number of non-pitched percussion instruments arranged in six groups in the score. I assumed therefore that these instruments were to be played by six players. Imagine my shock a few weeks before the performance date to receive from the publisher, Universal Editions, no less than 19 separate percussion parts! I immediately informed my colleague Pierre Béluse, Professor of Percussion at our University. As he had only 12 percussion students we were obliged to combine various parts so as to eliminate seven of them. I spent a weekend copying the new percussion parts.

"In 1918 professional percussion players as we know them today simply did not exist. An orchestra would have its kettle drum player and one other player. In order to have a large number of percussion instruments Milhaud was obliged to use other musicians. As unions did not yet exist there was no problem in engaging 19 players at relatively low wages.

"*L'homme et son désir* was composed as a ballet on a plot invented by Paul Claudel and set in the forests of Brazil. Milhaud, who was living in Rio de Janeiro at the time, wished to recreate the mysterious atmosphere of jungle sounds with a large percussion section. Although this work is recognized as one of the masterpieces of early twentieth century music, it has been infrequently performed, mainly because of the practical problem of the 19 percussion parts.

"In fact, a few weeks after our performance at McGill University, *New Music Concerts* in Toronto presented an all-Milhaud concert including *L'homme et son désir*. If I had not sent them our 12 percussion parts they would have been obliged to cancel their performance.

"In the following year I thought of the possibility of having the 19 percussion parts played by only 6 players. I started with the fourth scene which is scored entirely for percussion. My colleague Professor Béluse found a number of practical problems with my

arrangement but found a good solution by assigning the instruments differently. The assignment of instruments also worked very well for the other scenes. I then copied the six parts and, finally, on November 1, 1994 I conducted the first performance of the new version with the Contemporary Music Ensemble at McGill University.

"Madame Madeleine Milhaud informed Universal Edition of my arrangement. Now it will be offered as an alternative version to all groups that perform the work.

"Of course, in reducing from 19 to 6 players some sacrifices had to be made, among them the wind machine and the metal castanets. [It is our understanding that at Mme. Milhaud's request the wind machine part was restored.] *L'homme et son désir* was a very innovative work in terms of the spatial arrangement of the performers. Milhaud calls for four quartets separated in space - a vocal quartet, a string quartet, a quartet of piccolo, flute, clarinet and bass clarinet and a quartet of oboe, trumpet, harp and double bass. The percussion instruments are also to be spread out as much as possible. At the top of the percussion parts in the score Milhaud places bass drum A and at the bottom bass drum B. Obviously he wanted the effect of a large distance between the two instruments. As I have the two bass drums played by one player this effect is destroyed. However I specify that one bass drum must be slightly lower than the other. In this way I create the illusion of distance between the two drums. Below is a list of the instruments used in my arrangement:

| | |
|---------------|--|
| Percussion 1: | side drum (without snares), tabor (tambourin provençal) |
| Percussion 2: | siren, triangle, tenor drum, tam-tam |
| Percussion 3: | jingle bells, whip, crash cymbals, |
| Percussion 4: | snare drum, castanets |
| Percussion 5: | whistle, bass drums A and B |
| Percussion 6: | suspended cymbal, tambourine, side drum (without snares), hammer on a board" |

[Editor's note: it is important when ordering the score for performance to specify use of Bruce Mather's version in order to receive it.]

FOR DARIUS MILHAUD'S 80TH BIRTHDAY

Below is Dr. WALTER STRAUSS'S translation from the German of Everett Helm's tribute to Darius Milhaud on the occasion of his 80th birthday, published in September 1972 in the *Neue Zeitschrift für Musik*, by Schott in Mainz, Germany. It seems appropriate on the occasion of Milhaud's 105th birthday 25 years later to share Mr. Helm's article in English with Newsletter readers. The Darius Milhaud Society is deeply grateful to Dr. Strauss, Treuhafte Emeritus Professor and former Department of Modern Languages and Literature Chair at Case Western Reserve University.

"On September 4th [1972] Darius Milhaud will celebrate his 80th birthday. But 'celebrate' is not the right word, since he does not want to be involved in big festivities, but prefers to celebrate the day very quietly in his home in Geneva. For that reason it pleases me to have the opportunity to write about my old friend and so to express a few things which I would never be able to say to him in person. For it is impossible to praise him as a man or as an artist to his face. At the most, one may express one's admiration for a particular work. But one mustn't go beyond that in his presence. Milhaud is a man who is, to be sure, aware of his artistic worth and rank; yet he remains a modest person, in the best sense of the word, one who is precisely for that reason all the more admired and appreciated.

"I saw him recently at the Paris Opera at a performance of Berlioz' *Benvenuto Cellini*. I was surprised to see Milhaud there, because I thought he was in Geneva. 'Why shouldn't I be here for the performance of my beloved Berlioz?' he said, and then he added: 'I hope you treat him better than my compatriots have done from the beginning!' When I told him how much I was moved by this splendid work, he beamed. That was more important to him than praise for his own creations.

"A few months earlier I had met Milhaud in Rome while he was attending the premiere of his opera-oratorio *Saint Louis*, his most recent work for the musical stage, which was given a superb performance by the Italian Radio. Before the beginning of the performance we talked briefly. In his typical manner, he 'warned' me about what I was going to hear: he said it was a 'severe' kind of music, and I might not like it. He was only partly right in his prediction. It is severe music, but it moved me deeply. This wonderful score, completed by Milhaud in his 79th year, contains the core of his style; it represents a kind of résumé of Milhaud's style, but it is not a repetition of something earlier. His dedication to melody is in evidence here; he often called melody 'the soul of music' and from the very first works melody has been the soul of his music. In *Saint Louis* there are passages which resemble grandly conceived arias and which are proof of the inexhaustible melodic invention of Milhaud. They remind you of similar passages from early works, for example Clytemnestra's prayer in *Les Choéphores*, that monumental work, whose premiere in 1919 made the musical world take notice of the young Frenchman.

"Milhaud is among the composers who found their own 'style' very early. In this connection he said: 'I am not of the opinion that my work in its entirety, when I take a retrospective view of it, shows a genuine

development, in the usual sense of the word, so that one can speak of progress, growth, perspective, or whatever you want to call it. The musical experts like to speak of the first, second, third period, etc.....I did not notice anything of the kind in my works. Instead, I see a series of different paths which I followed as the result of the stimulus a new work provided for me.....In a word: I have the impression that in my case it's a matter of different parallel paths.'

"Milhaud prefers to divide his works into categories, but with the understanding that the individual sources and problems were so varied, and the considerations in each instance so dissimilar that in the final reckoning they barely had anything to do with one another.

"About composition he says: 'I am of the opinion that a composer must master every type of composition. The circumstances demand in every case works of quite exact and quite different character. One must be able to master every task - and that also means every technical problem - and with total dedication.'

"I have had the good fortune to be on friendly terms with Darius Milhaud since 1942. At that time, during the war, he had found asylum in the United States and taught at Mills College in California. I was pleased to have been appointed to the same institution, where I was one of his much younger colleagues. Of course I made use of the opportunity to sit in on Milhaud's classes. From our very first encounter I felt the human warmth that emanates from him, one result of which was that his house was always filled with friends and students. Because even then he suffered from ill health, it became Madeleine Milhaud's task to send the guests home at midnight. That intelligent and attractive woman was already known as an actress when she married the Master in 1925. Since that time she has helped her husband in a way which is all the more admirable since she does it as a complete matter of course.

"Milhaud's teaching at Mills College took place in a relaxed, almost unacademic atmosphere. The students were very devoted to him, yet the relationship was always that of one person with another. In his composition classes Milhaud attempted to bring out whatever was unique and personal in his students. In this respect his teaching was unsystematic and allowed every sort of style, provided it was based on technique and musically motivated. But he insisted that a beginning composer must be well trained as a craftsman. He summed up his conviction in this way: 'The materials used by a composer are less important than what he does with them.' This notion surprised me at first; but I soon understood what he meant: that in a composition the creative imagination is paramount,

that is to say the ability to shape a musically meaningful work out of any material.

"In this way, composition has always been a completely natural process. He acquired very early a comprehensive technique, which enables him to accomplish everything inspired by his imagination. To this one must add his enormous powers of concentration. I visited him in his Paris apartment in July and found him working on a composition. All the windows were wide open, and outside (on the Boulevard de Clichy) there was an infernal racket: a composite of traffic noises, horns blowing, people yelling, and street-fair music coming from miscellaneous carousels. Milhaud did not find this distracting; on the contrary, he found it stimulating. In this way he is able to write his own music in a railroad carriage, in a restaurant, even in a concert hall. For Milhaud composing is as natural as breathing.

"This accounts in all likelihood for the scope of his *oeuvre*, which reached the opus number 400 a few years ago and which probably amounts to the largest output of any composer in this century. It would be impossible to try to name even a concentrated list of his works. Nevertheless, it seems fitting to remember a few compositions here.

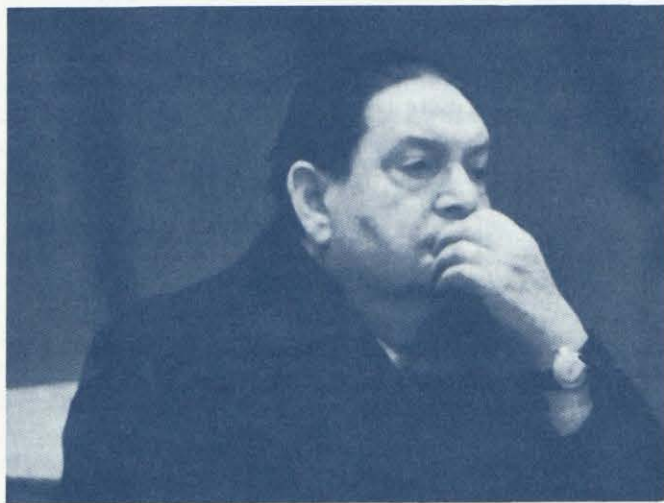
"First of all, the large-scale stage works should be mentioned, among them the early ones, such as *L'Orestie* and *Christophe Colomb* as well as later ones such as *Simon Bolivar*, *La mère coupable*, *David*, and *Saint Louis*. The smaller operas - *Le pauvre matelot*, *Les malheurs d'Orphée*, *Esther de Carpentras* and others - belong to the most ingenious of this genre. Among the ballets one should mention *L'Homme et son désir*, *Le Boeuf sur le toit*, *La Création du monde* and *Le train bleu*. Concertos for the most varied instruments (among them one for percussion), a series of enchanting string quartets, chamber music for different ensembles, small and large choral works, songs, piano compositions, film music, incidental music for plays - the archetypal composer Milhaud shunned none of these genres.

"Milhaud has said frequently 'There are only two kinds of music: good and bad music.' It is not really possible to agree fully with this simplification, but it makes sense that Milhaud uttered the phrase, because it corresponds to a large degree to his conception and to his work. Art, for him, in no way consists of profound utterances which, as he notes correctly, are too often tedious and obtuse. Nor does he want to banish jollity, carefreeness or even humor from his music. In the early '20s he often shocked people by using cafe-concert music in such saucy works as *Saudades do Brasil* and *Le Boeuf sur le toit* - or by including jazz in works such as *Trois Rag Caprices* or *La Création du monde*. He has been accused of levity because he took the text for his *Machines agricoles* (farm machinery) out of a catalogue. When these works were written, they were attacked as 'unworthy'. Milhaud tells us: 'The public

and the press, which no longer remember that I had also written *Les Choéphores*, now thought that I was a joking fair-ground musician.....I who detest the comic and aimed only, in *Le Boeuf sur le toit*, for a joyous, unpretentious *divertissement*, remembering the Brazilian rhythms which delighted me and which - God knows - never made me laugh.'

"Milhaud has no use for comedy, because comedy is almost always at the expense of somebody or something. In his music, as in his daily life, everything crude and everything in bad taste is rigorously excluded. And what's more - and this is rare among artists - everything malicious. This sounds perhaps as though I wanted to present Milhaud as angelic - but that is not true at all. Milhaud is human; but he is a human being of whom one can be proud, and who is worth being imitated in his total naturalness."

[Dr. Strauss's article Paul Claudel and Darius Milhaud: *Le Livre de Christophe Colomb* was published in the 1994 Newsletter, pp. 15-19.]



The above photo of Milhaud by Köster, likely taken at a rehearsal, was published with Everett Helm's 80th birthday tribute in 1972.

CORRECTIONS

Madame Madeleine Milhaud has sent corrections for the article by Nancy Van Norman Baer about *Le Train bleu* quoted on p. 20 of the 1996 Newsletter: Diaghilev had quarreled with Massine, who then became funded by the Count de Beaumont for a ballet season. The Count engaged Milhaud to write *Salade*. Anton Dolin was hired by Diaghilev, who had no new ballet for him. Diaghilev knew that Milhaud could write very quickly and invited the composer to write *Le Train bleu* but with the same warning given to Poulenc and Auric (if they wrote a ballet for the Count de Beaumont Diaghilev would postpone indefinitely their ballets for himself). Milhaud replied that he already had a contract with the Count. As Diaghilev urgently needed a new ballet for Dolin, he hired Milhaud anyway to set Cocteau's scenario. Milhaud completed *Salade* as well as *Le Train bleu* in time for their premieres on May 17, and June 24, 1924, respectively. He called them his twins, because he had written them at the same time.



Shown above is BROOKE JOYCE (center), Milhaud Award recipient, with two of his friends, Nathan Wesselowski, tenor, (left), and Andrew Bisantz, conductor, (right), participants in the premiere of his opera *An Imaginary Line*.

DARIUS MILHAUD AWARD 1997

The Darius Milhaud Award, established in 1986 to commemorate one of the most talented, versatile and prolific composers of the 20th century, who was also a great teacher and compassionate human being, is presented annually during commencement exercises at The Cleveland Institute of Music to a student who has shown unusual talent and creativity, who possesses a high degree of musical sensitivity and expressiveness, a strong love for, and dedication to, the musical arts, shows exceptional accomplishment in the major field and gives evidence of academic excellence. Selected by Institute faculty, William Brooke Joyce received the Award during commencement exercises in May 1997, when he graduated with a Master of Music degree in composition.

Brooke Joyce, from East Lansing, Michigan, first earned a BM degree in theory and composition from Lawrence University in Appleton, Wisconsin, where he was acquainted with faculty member and former Milhaud student James Ming. He studied composition at The Institute with Donald Erb and Margaret Brouwer, both of whom speak highly of his ability, work ethic and level of accomplishment.

His final composition project at The Institute was an opera, *An Imaginary Line*, which received premiere performances on May 2 and 3, 1997. The opera is based on the true story of Christopher McCandless, an idealistic youth who attempted to live as a pioneer in the American wildernesses of the West and Alaska.

Another premiere in May 1997 was performance of Joyce's orchestral work, *The Last Three Minutes*, played by the Cleveland Chamber Symphony as part of their "Young and Emerging Composers" series. During the summer, he attended the Scotia Festival of Music in Halifax as a student of Joan Tower and traveled to Great Britain with his wife to study with Welsh composer Alun Hoddinott.

MADELEINE MILHAUD ON FRENCH RADIO

During November, Madeleine Milhaud was interviewed numerous times by Mildred Clary, an excellent musician who is in charge of a daily program, *Musique*, on Radio France. Ms. Clary followed the format of the book *Conversations with Madeleine Milhaud*, interviews conducted by Roger Nichols and published by Faber and Faber, Inc. in London.* M. Clary asked in French questions similar to those of Mr. Nichols and included Milhaud's music. Thus for the weeks during December at 9:00 a.m., listeners to Radio France could hear the broadcast of the interviews with Madame Milhaud as well as the composer's music. The series finished on December 31st.

*The book is also available in the U. S. See the front page of the 1996 *Darius Milhaud Society Newsletter* for information on how to order at a discount for Newsletter readers. If you did not receive the 1996 Newsletter, contact the Darius Milhaud Society for an order blank.

MILHAUD'S MUSIC IN VIENNA

In Vienna's Jugendstiltheater on October 9, 1997, an evening of music by Darius Milhaud was heard with Madame Madeleine Milhaud as honored guest artist. The Ensemble 20 Jahrhundert (Twentieth Century Ensemble), under the leadership of Peter Burwik, programmed three Milhaud works: *La Cantate de l'enfant et de la mère*, *Suite de quatrains* and *La Création du monde*. Madame Milhaud performed as recitante for the first two works and was interviewed for T V by Friedrich Sartor.

NEWS THROUGH REVIEWS

Joanne Sheehy Hoover: *The Albuquerque Journal*,

".....Finally hitting their stride after intermission, the Albuquerque Wind Quintet gave a nicely integrated performance of Darius Milhaud's 'La Cheminee du Roi Rene.' Originally a film score, the 'La Cheminee' Suite was compiled by Milhaud himself in 1939. It is an engaging, stylish work with an antique quality to its harmonies that Milhaud used to evoke the film's medieval period.

"The group projected the Milhaud with precision and a genuine smoothness of ensemble. They found a well-balanced blend and an ease of interchange that suited the insouciant charm of the score. There was solid music-making....."

The Darius Milhaud Society is very grateful to those who have provided information for this issue, including among others: Murray Adaskin, Walter Arlen, Aspen Music School, Robert Baustian, Lambert Bumiller, Frank Caputo, Paul Cherry, Francine Bloch Danoën, Elizabeth Ellis Hurwitt, Elliott Hurwitt, Sally Jones, Brooke Joyce, Annette Kaufman, Stephen Knerly, Joyce Leyland, Bruce Mather, Robert Matthew-Walker, Robaline Meacham, Madeleine Milhaud, Eda Regan, Barbara Grutze Roessner, Michael Rosen, Jens Rostek, Walter Strauss, Claudine Swickard, Mary Ausplund Tooze, Mary Hoch Walsh, and Scott Wilkinson.

A FESTIVAL OF MILHAUD PERFORMANCES

Information received from Dr. Jens Rosteck indicates that Györgi Dombrádi, mezzo-soprano, and Lambert Bumiller, pianist, created a veritable festival of Milhaud works, from 1992 to 1996. They also gave a complete program of Milhaud's songs, on April 13, 1996, in Heinrich Heine Haus in Paris, with Dr. Rosteck's commentary about the texts and the music. Other performances have included:

Catalogue de fleurs

- | | | |
|------|-------------------|-------------------|
| 1995 | September 2 and 3 | Steinen-Endenburg |
| 1996 | February 10 | Kandern |

Trois Chansons de négresse

- | | | |
|------|---------------------|---|
| 1993 | January 17, | Steinen-Endenburg, and Kandern |
| | March 11, | Freiburg/Breisgau synagogue |
| | November 11 and 23, | Santa Cruz de la Palma, Canary Islands, Spain |
| 1994 | May 8 | Kandern |
| | August 27 | Steinen-Endenburg |
| | Sept. 23 | Bonn |
| 1995 | September 2 and 3, | Steinen-Endenburg |
| 1996 | February 10, | Kandern |
| | May 9, | Freiburg |

Poèmes juifs

- | | | |
|------|--------------|-----------------------------|
| 1992 | February 2, | Steinen-Endenburg |
| | February 22, | Hechingen, former synagogue |
| 1993 | March 11, | Freiburg/Breisgau synagogue |
| 1994 | June 11, | Freiburg/Breisgau |
| 1995 | February 1, | Freiburg |
| 1996 | April 13, | Südwestfunk radio broadcast |

Les Soirées de Péetrograd

- | | | |
|------|--------------|-------------------|
| 1995 | December 30, | Steinen-Endenburg |
| 1996 | May 21, | Bad Ems |

In addition to the Milhaud songs, *Corcovado* from the *Saudades do Brasil* was performed by Mr. Bumiller on September 2 and 3, 1995 in Steinen-Endenburg, and the saxophone version of *Scaramouche* was programmed on May 9, 1996 in Freiburg, with Marcus Weiss, alto saxophone, Lambert Bumiller, piano.

Milhaud songs recorded by these performers on a recently released CD (CPO 999 408-2) include, in the order given: *Trois chansons de négresse*, Op. 148b, *Chansons bas*, Op. 44, *Deux petits airs*, Op. 51, *Catalogue de fleurs*, Op. 60, *Poèmes juifs*, Op. 34, *Poème*, Op. 22, *Poème*, Op. 73, and *Les Soirées de Péetrograd*, Op. 55. A review of the Milhaud CD recorded by Györgi Dombrádi and Lambert Bumiller is included in this Newsletter. (See the adjoining column.)

RECORD REVIEW: DARIUS MILHAUD SONGS

Repertoire des disques compacts, No. 106, October 1997

Reviewed by Jacques Bonnaure, who states that there is good overall sound presence, natural-sounding voice presence and correct balance between voice and piano. Rating of both artistry and technique is 8 (out of 10), excellent disque artistically, editorial rating is 10, exceptional, in regard to Jens Rosteck's text, information and presentation. Review quotes are translated from the French.

"The songs of Milhaud have been very much neglected by producers of disques until now, with only one CD entirely dedicated to them (by Florence Katz and Serge Cyferstein for Timpani). Happily, the program of the present volume interpreted by a Hungarian mezzo-soprano does not duplicate.

"One can hear six very different cycles, composed between 1917 [sic] and 1936. The collection is a testament to the diversity of Milhaud's literary inspiration. The *Poèmes juifs* op. 34 [1916] show very well the cardinal importance of the Hebraic sensibility and mystique in the composer's work and thought. *Chansons bas* op. 44 (1917) on brief poems of Mallarmé reveal a different temperament, tending toward deadpan humor and aphorism, while the two *Petits airs* op. 51 (1918) show an interest, after Ravel and before Boulez, in the most abstruse Mallarmé.

"One will find brevity in the *Catalogue de fleurs* op. 60 (1920), on miniscule texts of Lucien Daudet, which come close to dadaism, and one can imagine the effect that would be produced by these "anti-melodies" on the public of the time. In the wry style of half-fig half-grape, *Les Soirées de Péetrograd* op. 55 (1919), on poems of René Chalupt, reflect ironical aspects of the old Russian Régime and the October Revolution. Much later, in the *Chansons de négresse* op. 148b (1936) we find again the discreet emotion of the *Poèmes juifs*. Other than these cycles, one will hear two separate songs: *Les Nuages s'entassent sur les nuages* (Tagore) [*Poème du Gitanjali* op. 22, 1914] and a poem in mystic prose [*Poème* op. 73, 1921] taken from the diary of his friend Léo Latil, who died in the [First World] War.

"Beyond the literary and musical diversity, one will recognize some major aspects of the art of Milhaud: his cosmopolitanism, the intensity of his expression, his attachment to prosody and his taste for the voice, which necessitates, be it for the little things one minute long like *Catalogue de fleurs* or for the *Soirées de Péetrograd*, a grand and beautiful voice, supple and sensual. Györgi Dombrádi is magnificent. Not only is her timbre admirably velvety and full and the voice equal in all registers, but the pronunciation does perfect justice to the texts. She is very well accompanied by Lambert Bumiller who knows how to project both the romanticism and modernism in the pianistic writing of Milhaud....."

Mr. Bonnaure praises the CD's program notes, provided by Dr. Jens Rosteck, who as a Milhaud scholar has written dissertations on the Milhaud/Claudel operas, the *Oresteia* and *Christophe Colomb*. In the notes enclosed with the CD, Dr. Rosteck discusses the songs in detail from both a musical and a philosophical point of view.

identifying marks in the separate string parts, and nowhere does Milhaud name the melodies, indicate what they represent, or identify *Chants Hébraïques* as their source. Fortunately, the melodies in *Chants Hébraïques* are organized so that they follow a liturgical calendar. Consequently, with the book in hand, it is possible to determine that Milhaud selected melodies that outline a *Mahzor*, a cycle of festive prayers for the liturgical year as observed in the Sephardic rite in the Comtat Venaissin.

"The melodies that Milhaud employs in his quartet do not sound particularly Jewish. For that matter, neither do most of the melodies of Crémieu; they sound like French folksongs. However, if one has access to the book, it is possible to determine that Milhaud has selected melodies that outline a *Mahzor*.....

"Milhaud's quartet is cast in three movements, the first.....with three main melodies or subjects. The first, melody, *La Schimcha*, is a Sephardic *Piyyut* (prayer) that appears only in the portion of *Chants Hébraïques* that deals with *Rosh Hashanah*, the Jewish New Year. The movement's second melody, *Kol Hatsmothai, Adonai*, is a Sephardic addition to the *Nismat* prayer, the morning prayer for *Sabbath* and festivals. There is nothing in the text or the melody to suggest a particular placement in the liturgy, but its position in *Chants Hébraïques*, along with other chants for the second day of *Rosh Hashanah*, makes it clear that the song was associated in the Comtat Venaissin with the second day of the new year. The third melody, *Israel Mischta'avim*, is a prayer for *Yom Kippur*, the Day of Atonement, which is celebrated ten days after the beginning of *Rosh Hashanah*. Thus, the first movement of the quartet represents two of the most important festivals in the Jewish year, *Rosh Hashanah*, the New Year, and *Yom Kippur*, the Day of Atonement.

"The musical working out of the themes in this quartet is simpler than Milhaud's usual style (Paul Cherry's doctoral dissertation, 1980, pp. 15-80). He generally presents one theme at a time, then has it accompany itself in imitative fashion in another voice.....He compresses the recapitulation by omitting the first and third subjects, and he reuses the introductory material for his interludes and the coda. But his techniques are not the critical issue; rather, it is the fact that the melodies he has borrowed from Crémieu indicate clearly that the first movement is related to two of the most important days in the Jewish year.....

"The second movement of the quartet employs four melodies that represent the three major 'Pilgrimage Festivals' of the Jewish year: *Sukkot* is a week-long agricultural festival that begins fifteen days after *Rosh Hashanah*. The festival celebrates the final harvest of the year when Jews symbolically dwell in huts or tabernacles (*sukkah*) made of branches that represent the simple huts erected in harvest fields to provide protection from the elements. The lively

Provençal melody, *Hathan Nahim*, that Milhaud provides for this festival, was sung in the Comtat Venaissin as part of the *Simhat Torah* celebration that takes place at the end of *Sukkot* when the *Torah* scrolls are taken from the Ark for the final reading of the year.....The indication 'Mouvement de Marche' in the melody is indicative of the lively character of this celebration. This particular *piyyut*, not in the Ashkenazic ritual, is peculiar to the synagogue rite of the Comtat Venaissin, and it is in their dialect.....

"The next two melodies are taken from the section of *Chants Hébraïques* that deals with *Pessah*, the Passover. The first of these, *Kilonaeh*, is a hymn from the *Haggadah* portion of the *Seder* meal which relates the Exodus story. The text of *Kilonaeh* is a strophic poem that develops an alphabetic acrostic in which each verse begins with a new letter of the Hebrew alphabet. The third melody, *Adir Hu*, is an optional hymn for the final part of the *Hallel* portion of the *Seder*.....Like *Kilonaeh*, *Adir Hu* is strophic with the subsequent verses developing an alphabetic acrostic.

"Like the first melody, the fourth subject of this movement, *Lom Hala Eithan*, is a prayer that is sung when taking the *Torah* from the Ark, but this prayer is for the final Pilgrimage Festival of the year, *Shavuot*, the Feast of Weeks, or Pentecost, which occurs seven weeks and one day after Passover. The festival is agricultural in that it celebrates the spring harvest as represented by offerings of barley and first fruits, and it is a feast of Revelation in that it celebrates the fiftieth day after the Exodus when God gave the Law, i.e., the *Torah*, to Moses on Mt. Sinai.

"By choosing melodies associated in the Comtat Venaissin with the Feast of Tabernacles, the Passover, and Pentecost, the second movement represents, in proper chronological order, the three 'Pilgrimage Festivals', the three most important festivals of the Jewish year after *Rosh Hashanah* and *Yom Kippur*, which were represented in the first movement.

"The three melodies presented in the third movement represent the *Sabbath* and finish the liturgical year. The first melody, *Lekah Dodi*, is the hymn used for greeting the *Sabbath*. Its text, which is familiar to all Jews, is not specific to any particular date in the year, but its inclusion here is significant because the *Sabbath* is not represented in any of the other melodies selected for this quartet. As familiar as the hymn is to all Jews, it cannot be recognized by its melody alone since the text may be set to any suitable melody. Milhaud uses the text in his *Sacred Service* (pp. 76-79), but provides a different melody, and the melody he selected for his *Etudes*. [Op. 442] is the second setting of the text in Crémieu. The text was written in the sixteenth century by Rabbi Solomon Halevi Alkabetz, who constructed the strophes of the hymn as an acrostic, so that the first letter of each verse, starting with the second one, spells *Solomon*.

"The second melody, taken from the second verse of *Achot K'tanah*, is a *piyyut* that is sung just prior to the call to worship before the evening service of *Rosh Hashanah*. Most of the verses end with the refrain, 'Done is the year and its misfortunes', which indicates the end of the liturgical year. [However] Milhaud has chosen the portion of the poem that deals with the new year, 'The year and its blessings begin'. By selecting this melody, the first one in *Chants Hébraïques*, Milhaud indicates that he has brought his cycle, which began with *Rosh Hashanah*, back to the New Year.

"Finally, the third melody, *Mikamocha*, has a text that may be associated with either *Rosh Hashanah* or *Yom Kippur*. Its position in *Chants Hébraïques* indicates that it was intended for use on *Yom Kippur*. The cycle is complete.

"Each melody in this movement is presented in a separate section of music that is set off with clear cadences and even with a change of meter between the first and second sections. For the most part, the melodies are presented in one voice and accompanied by simple chords in a primarily homophonic style which is extremely rare in Milhaud's work, but which serves to make the melodies readily apparent.

"It is curious that Milhaud does not represent the festivals of *Hanukkah* and *Purim*, but these are not major events in the Jewish year, and it may be that they are not included among the melodies collected in *Chants Hébraïques*.

"The *Etudes sur des thèmes liturgiques du Comtat Venaissin* is a poignant work representing, perhaps, two cycles. The first is the Jewish year as indicated in this study. The second could be Milhaud's own life. Milhaud began his autobiography with the statement that he was a Jew from Provence. For all practical purposes he closed his career with this quartet*, a composition that pays homage to his Jewish faith and to the lost Jews of the Comtat Venaissin who nurtured it."

*[Milhaud's last work, Op. 443, a woodwind quintet, makes an equally powerful statement concerning the composer's convictions regarding polytonality. It opens with five pitches (E^b, F, G, A, B^b) each at the interval of a ninth, thus encompassing the entire quintet range. Each instrument then continues in the key of its first note.]

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NEWS OF MILHAUD'S STUDENTS

MARCELLE VERNAZZA, Emeritus Professor of piano pedagogy and coordinator of the basic keyboard program, San Francisco State University, published an article in *Clavier*, November 1981, pp. 15-17, in which she describes events in Milhaud's career and presents analytical information about four pieces in *La Muse Ménagère*. Her comments included the following:

".....The great trademark of his teaching was his ability to encourage and lead his students while, at the same time, never imposing his own style of writing....."

".....Most of the short pieces in *The Household Muse* (12 of them only one page long) are in traditional ternary form. However, phrase lengths are often irregular and reflect the freedom of Milhaud's writing. Rhythmically, the hands move in traditional pianistic style. Melodies often suggest a key structure only to move away before the key is established. Motifs are generally repeated in several keys. By combining two or more keys or unrelated chords, Milhaud managed to produce complex but welcome harmonies. These pieces are attractive capsules of the Milhaud style, and, for the young pianist, a good introduction....."

JOYCE LEYLAND, Mills Class of 1947, long-time Class secretary, which she enjoys as a way to keep up with friends, is a world-wide traveler. After a couple of years of professional music, she became ill and came home to recover. After earning her teacher's certificate she found she really enjoyed teaching. She taught music in grades K-8, then switched to teaching English and after 8 years became a Vice-Principal. She was in education for 31 years and took early retirement at age 55. She quit playing the piano for about 16 years but returned to playing in 1990, finding she had really missed making her own music. Painting is the other activity that takes much of her time.

BARBARA GRUTZE ROESSNER sent information about her activities since graduating from Mills in 1948. She taught private piano and accompanied in San Francisco, New York, Philadelphia, Bangkok and Chiangmai, Thailand, and Oswego, Oregon. In Bangkok she was piano instructor to the king's oldest daughter, Ubornraj, when she was five and six years old. Her parents wished her to learn American English. Mrs. Roessner also accompanied a French violinist in both Bangkok and Pnomh Penh, Cambodia, which gave her four days at Angkor Wat almost free of tourists. In 1965 she began teaching high school Spanish in Milwaukie, Oregon, to which she moved in 1969. At Rex Putnam High School she played piano for annual musicals and wrote the music for two of them. In 1991 she accepted with her musicals partner a commission for a choral work for the inauguration of the new bridge at Waldport, Oregon. She played two-piano repertoire with Maude Ross Sardam (Mills 1913), including the Poulenc *Concerto for 2 Pianos* and Dave Brubeck's *Points on Jazz*. The duo played part of the Brahms-Haydn *Variations* when Mrs. Sardam was 102, when she received a Mu Phi Epsilon lifetime achievement award seven months before her death.

MOTHER COURAGE PERFORMED IN NEW YORK

On January 19, 1997, in the New York Times Leisure and Arts section, announcement was made of the world premiere that afternoon of Bertolt Brecht's *Mother Courage and Her Children*, with songs and incidental music by Darius Milhaud and lyrics by ERIC BENTLEY. The cast of 15 was directed by Robert Hupp. Mr. Bentley, the critic, translator and playwright, who worked on the project with Milhaud in 1959 and 1960 wrote a feature article that described their collaboration. The quotes below are derived from that article.

"Those who knew Darius Milhaud, and those who have read his memoirs, could never forget the presence of the man. Warned of his wheelchair (he suffered from rheumatoid arthritis), one might have expected to encounter Frailty, or Emaciation, as with Frederick Delius, his contemporary. But Milhaud looked as strong and open-eyed as Roosevelt in his wheelchair and, unlike Roosevelt, was comfortably plump.

"It was the summer of 1959. Milhaud was teaching, as usual, at the Aspen Music School in Colorado. My theater producers flew me out from New York to meet with him. Milhaud had offered me the chance to write lyrics for Brecht's play *Mother Courage and her Children* free of any musical constraints: I would provide a completed typescript and he would set it.

"I had been on Brecht's staff when he directed the play in Munich in 1950 and would do several English translations. One was produced and published in the mid-50's; in 1959, two Broadway producers had asked me to make another, in collaboration with Milhaud.

"The idea that I would be free to write as I liked interested me. But I also had misgivings. I had already worked on *Mother Courage*....with another composer, Paul Dessau. Not only had Brecht accepted Dessau as a composer for his works, but Dessau himself posited certain doctrines as the authentic Brecht outlook and was dedicated to them heart and soul....

"....with Milhaud, any misgivings evaporated almost as soon as I met him....Civil to nearly everybody, Milhaud was civil to me from the first, and pretty soon civility warmed into friendship....

"What made Milhaud the ideal collaborator was his attention on you, the partner. He spent most of our initial time together quizzing me, not just about the lyrics, but about the book of the play as well. The effect on me of his questions and artistic personality was considerable. The result was that I came to see the whole play rather differently and would rewrite not only the lyrics but the book....

"Milhaud did not come up with any music during our days in Aspen, but later in the summer he stopped by in New York on his way back to Europe. A rehearsal pianist played us some pages of the music from a full score. 'Was it right, what he played?' I asked Darius. 'Of course not,' he answered. 'He is just playing the melody and adding standard harmonies - nothing like mine.' Four waiters carried him down the steps of the Plaza Hotel in his wheelchair to a waiting taxi, and that was the last I ever saw of him.

"To find out what was happening to my lyrics, I had to be sent a piano vocal score from Europe. Having a

musical background, I could handle this without assistance. And what a surprise! The journey from Dessau to Milhaud was a journey from Berlin to Paris - from the Baltic, it seemed, to the Mediterranean.....But what I saw was another dimension or, at the very least, a welcome addition. Brecht's savage-tender tale, of a mother who manages to lose all her three children in an endless-pointless war, loses nothing by his copious humor and stands only to gain by the warmth and lyricism - the brighter colors - of Milhaud.....

"In effect, ours is a non-German version of the German play, almost an American version.....These are not externals only. The changes we made in *Mother Courage* arose in large part because we felt the tempo and rhythm of the German original did not fit our non-German theater - British, French or American. Spurred by Milhaud's questions, I changed the words. Prompted by my explications (I venture to think), he looked at his own background for musical patterns and ideas, not to the background of Brecht and Dessau.

"His background was threefold: it was international and frontierless; it was American, not just by his professorship at Mills College in California but from a much earlier date, 1922, when he quite avidly studied the music of Harlem; and above all, it was French, even provincially so, for he had invented his own form of country music in his native Provence....The earthiness - an unsentimentalized folksiness - would be useful when he set to music "The Song of Mother Courage" and other moments in her play. But it is not German earth....

"To prepare for this world premiere, I was in fear and trembling about contacting Madeleine Milhaud by trans-Atlantic telephone. (Now more than 90 years of age, she was the collaborator of Darius both in art and matrimony until his death in 1974.) She sounded young and, more important to me, warm and welcoming....

"So, in the words of the prologue to our show:

'Here's Mother Courage and her wagon!
Hey, Captain, let them come and buy!
Beer by the keg! Wine by the flagon!
Let your men drink before they die!
Sabres and swords are hard to swallow
First you must give them beer to drink!
Then they can face what is to follow
But let 'em swim before they sink!
Christians, awake! The winter's gone!
The snows depart, the dead sleep on!
And though you may not long survive
Get out of bed and look alive!'"

D.J. R. Bruckner: *New York Times*, January 27, 1997

"The music written for Brecht's 'Mother Courage' by Darius Milhaud, which has lain unplayed in manuscript for more than 35 years until now, brings an extraordinarily intimate emotional power to this ferocious antiwar chronicle play. In it, an indomitable woman drags a kind of traveling PX in a cart, along with her three children by three fathers, across Europe for more than a decade during the Thirty Years' War in the 17th century. Brecht has seldom had a more familiar human face than in this production by the Jean Cocteau Repertory Theater, and he has seldom seemed more threatening.

"In 1959, two decades after the play was written, new music by Milhaud was commissioned to replace the original score by Paul Dessau, and Eric Bentley was asked to revise his translation to suit the new score. Financing for the planned production fell through and the music remained in the hands of Milhaud's widow, who released it this year for the Cocteau company's version, which runs in repertory through the end of March.

"Milhaud scored the songs and incidental music for 14 instruments. Ellen Mandel has adapted it for four musicians seated in a backstage loft. All the hints of folk songs and Lutheran hymns that Milhaud called on come through clearly, and for the compact auditorium of the Bouwerie Lane Theater this ensemble is just right. At times the music slightly softens the bitter irony of Brecht's dialogue and at others makes it even harsher. It makes the play sound like an opera that's decayed into a dirge - written expressly for each member of the audience.

"Under the carefully understated direction of Robert Hupp, 14 members of the company make the 30-odd characters engage in something like the very interior meditation of a person nearly maddened by the lunacy of war. Inevitably, Elise Stone as Mother Courage stands out, and there are [other] memorable performances.....

"In the end, however, we leave not with individuals in mind, but with an image of emptiness, signified by the black, barren cart of Mother Courage.....[It] is a cog that moves a vast mill wheel behind it, the engine, in Brecht's words, of 'the mill of God that grinds slowly.'

"As the lights go down.....Mother Courage alone, 'the hyena of the battlefield,' shoves the cart on its course.....all this stuff [the battlefield detritus] looks remarkably like lost hopes.

"There is a hectic disorder to this performance, and it fits. Brecht in a bad mood should not be a pretty sight. The message here is the chaplain's despairing sarcasm, 'heroes are cheap.' It is surprising how much it hurts to hear that."

The Darius Milhaud Society is very grateful to Lucile Soulé and Clinton Warne for editing and proofreading this Newsletter.

Donald Lyons: *Wall Street Journal*, January 24, 1997

".....This Bentley-Milhaud 'Courage' differs in tone, feel and heft from other versions. Milhaud based his score on French folk ballads, and Mr. Bentley has lightened and pointed the play's diction not only in the lyrics but in the dialogue. The soup that Mother Courage keeps talking about is here palpably flavored with garlic, and there are fewer potatoes. The very set by Robert Klingelhofer - a small black-and-white space with a wagon on a turntable, a great vertical wheel echoing the turntable's movements and four musicians in a raised alcove - has a Mediterranean simplicity, as if the spirit of Pagnol were hovering nearby.....

".....The character of Courage is notoriously more sympathetic than Brecht wanted her to be.....[but] in a fresh way: She wins us not by her sufferings but by the force of her wit.....

"In her 'Song of the Wise and the Good,' Courage lauds hot soup and selfishness over wisdom and charity. But by some mysterious artistic law of opposites all this smelly and belittling materialism makes possible its opposite. We love and pity Courage for her grouchy embodiment of mother love and moral honesty.....Brecht was, in fact, a modern Euripides: cerebral, chameleon-like, cynical, leery of but drawn to wild emotion. The recovery of the Bentley/Milhaud 'Mother Courage' is an extraordinarily moving moment in modern theater."

LES BALLETS SUEDOIS

The Darius Milhaud Society is exceedingly grateful to Dr. Annette Kaufman for her gift to the archives of Bengt Häger's book about the Swedish Ballet, published by Henry N. Abrams, Inc., N. Y., 1990.

This handsome book, translated from the French by Ruth Sharman, contains a year by year account of some 25 productions underwritten by Rolf de Maré, choreographed by Jean Börlin and performed at the Théâtre Champs Elysées from 1920 through 1924. There are numerous colored and black and white drawings, photos and sketches which bring vividly to life the subjects, costumes, sets and much else. In addition to texts by Mr. Häger, M. de Maré and many of the artists, there are detailed records concerning the Swedish Ballet. (See the next Newsletter for more details.)

BALLET DISSERTATION COMPLETED

The Darius Milhaud Society has received word that Sandra Sedman Yang has successfully completed her dissertation, *The Composer and Dance Collaboration in the Twentieth Century: Darius Milhaud's Ballets, 1918-1958*. Mrs. Yang received her PhD degree from UCLA in June 1997. The dissertation should be available from the Ann Arbor, Michigan source for doctoral dissertations.

The Darius Milhaud Society gratefully acknowledges the assistance of Helen Biehle, Gretchen Garnett, Ursula Korneitchouk and Lucile Soulé for mailing help.

NEWS OF MILHAUD STUDENTS: PORTRAIT OF A CANADIAN COMPOSER

The Darius Milhaud Society warmly thanks prominent Canadian composer, MURRAY ADASKIN and his second wife Dorothea, for sending copies of programs and reviews of concerts performed at the University of Saskatchewan, and for the gift to the Society archives of the book, The Musical World of Frances James and Murray Adaskin (University of Toronto Press 1988), written by Professor Gordana Lazarevich, musicologist and head of the Music Department at the University of Victoria. The book is a rich source of information not only about the two artists of the title but also as a detailed history of Canadian music in the 20th century, from the 1920s to the 1980s. We welcome the opportunity to share the following excerpts with Newsletter readers.

Composer and violinist Murray Adaskin is a native of Toronto whose Russian parents had emigrated from Riga, Latvia. Mr. Adaskin had two musical brothers, one of whom gave him his first violin lessons. Having left school at the age of 15, one of Mr. Adaskin's first jobs was to provide background music for silent films. He performed in the Toronto Symphony from 1922-1936, and from 1927-1930 he conducted his own orchestra at the Empire Theatre, for which he sometimes composed his own music.

In the 1920s the Canadian National Railway (CNR) was a major force in radio broadcasts, the first transmitted to a moving train on October 9, 1923. In the 30s both of the Adaskins were active in broadcasting, which combined music with school programs, news, plays and reviews of world affairs.

In 1932, Mr. Adaskin became violinist and leader of the Banff Springs Trio, later known as the Toronto Trio, with Louis Crear, pianist and brother John Adaskin as cellist. The Trio performed in Banff each summer until 1941, in concerts sponsored by the Canadian Pacific Railway (CPR) that were an outgrowth of earlier folk festivals organized for CPR by John Murray Gibbon. Mr. Adaskin met star soprano Frances James at Banff in 1930, and they were married there in 1931. Both artists toured nationally for CPR throughout the 1930s.

Formed in 1933, the Canadian Radio Broadcasting Commission (CRBC) played a key role in development of a national perspective and continued until 1936, when the Canadian Broadcasting Corporation (CBC) was established. Because of their frequent national broadcasts, the Trio received song sheets from numerous publishers and was swamped as well by requests for transcriptions and subsequent transmissions of favorite musical numbers arranged by Mr. Adaskin.

During the winters of the 1930s Mr. Adaskin played in the Toronto Symphony and with various radio orchestras. After a disagreement with the conductor, Mr. Adaskin resigned his post with the Toronto Orchestra in 1936 after 13 years, and in 1937 the Adaskin Trio, renamed the Toronto Trio, accepted a permanent post at Toronto's Royal York Hotel, playing twice daily for a total of 3 hours, from 1937 to 1952.

Both of the Adaskins played active parts in the encouragement and establishment of the Canadian Arts Council in 1945 and the Canadian League of Composers in 1951.

Mr. Adaskin was increasingly drawn to the serious study of composition and in 1946 at the age of 40 he decided to begin formal instruction. In 1949 and 1950,

Mr. Adaskin studied with Darius Milhaud at Music Academy of the West and in 1953 at Aspen. Author Lazarevich comments about Milhaud:

"Darius Milhaud was one of the few twentieth-century composers to explore a broad variety of forms and styles. Operas, ballets, incidental music, symphonies, concertos, choral works, chamber music, and songs were composed by him with seeming ease.....Milhaud's interest in experimenting with new musical directions never diminished, and this enthusiasm was transmitted to his students."

It was Charles Jones who had suggested to Mr. Adaskin that he go to Santa Barbara to study with Milhaud. The two had struck up a friendship in 1937 when Mr. Jones had a concert of his music performed in Toronto with participation by Frances James and a string quartet. The Jones concert was unusual in two ways: not only for being a concert of music by one composer but also because Mr. Jones was a *Canadian* composer. Ms. Lazarevich continues:

".....Murray first glimpsed the great man when Milhaud, so large he seemed 'a mountain in repose,' with jet-black hair and a serious facial expression, wheeled himself into the studio in his wheelchair.....Murray soon found out that the serious countenance was a mask that hid an impish and almost sardonic sense of humour, the same type of humour revealed in Milhaud's many compositions. The Canadian composer remembers the day a local photographer about to take a picture of Milhaud asked him to smile. 'Composers have nothing to smile about' was Milhaud's stern response, while simultaneously turning to his class and winking at them. On another occasion an elderly gentleman, one of the wealthy patrons of the school, handed a bouquet of flowers to the composer. After a friendly exchange of words, as the visitor turned his back, Milhaud, who was allergic to flowers, made a sour grimace. Just at that moment the man turned around, to find the most angelic expression on the composer's face. All of this occurred in front of the class, who tried with great difficulty to contain their laughter.

"Murray remembers, too, the day an admirer handed Milhaud a photograph of the composer in order to obtain his autograph. Milhaud looked at the man, proceeded to take out his pen, and very calmly drew a cat moustache over his likeness. Then he signed his name and handed the photo back to the horrified man. 'I have no idea why Milhaud did this,' Murray says.....This man was a stranger, and Milhaud did not know what to write for him. So he created something

funny. He was always completely honest, a delightful character who hated any kind of sham.....'

"In June 1951, Murray arranged for the CBC to do two broadcasts of Milhaud's music on the 'Wednesday Night' series, one an orchestral concert conducted by the composer, the other a chamber recital. The second concert featured the Dembeck String Quartet, with Madeleine Milhaud as narrator. It was on this occasion that Frances James gave the Canadian *première* of the composer's *Rêves*.

"Although Murray did not play in the CBC Orchestra at that concert, he attended every rehearsal. He recalls one particular moment, which so vividly encapsulated the Frenchman's personality:

"There was one passage in which he kept insisting that the orchestra was too loud. He never raised his voice, but simply said 'Gentlemen, it is too loud; make it pianissimo, please.' 'He managed to make the orchestra produce a sound that I had never heard from them before. There is a way of achieving a pianissimo that carries as if by magic. Suddenly, in the middle of the passage the drummer's metal folding chair collapsed on the cement floor. For the first time Milhaud shouted, 'Too loud!'

"The orchestra went to pieces. He had a wit about him that was just really wonderful, and from then on the orchestra just fell in love with him. At another place in the same symphony, the concert-master had a two-bar solo, a very exposed part, which he performed with all the schmaltz he could muster; lots of vibrato that would melt the soul of a monster. Milhaud turned to the bassoon player, who was not playing and had a forty-bar rest, saying 'No schmaltz please!' The concert-master understood immediately and rectified his performance upon the return of the offending passage.

"Milhaud had a wonderful way of talking to people, and of course he had such a strong personality that you listened to what he said."

In 1952 Mr. Adaskin accepted the invitation to establish the Department of Music at the University of Saskatchewan in Saskatoon. He remained there until his retirement in 1973, when he and Frances James Adaskin moved to Victoria, B. C. Ms. Lazarevich says:

".....Over the twenty-one years of his association with the institution, Murray Adaskin.....[created] a veritable cultural centre in the province. His contributions to the university were made possible through his tireless energy, his imagination, his professional expertise, and an idealism that met with a sympathetic response from an enlightened administration....."

In 1959 for the University's 50th anniversary, he organized a Golden Jubilee Festival, for which he commissioned Milhaud's *Sonatina for Viola and Cello*.

Ms. Lazarevich says: "The success of the [Sunday



Left to right above: Charles Jones, Madeleine Milhaud, Darius Milhaud, and the Adaskins at Santa Barbara, California, 1950. This photo is included in the book about the Adaskins.

Evening Recital] series, fed by Murray Adaskin's and the other participants' genuine enthusiasm and love of music-making, led to its continued development in future years. In 1962 Murray organized a concert devoted entirely to the music of Darius Milhaud, as a commemoration of the French composer's seventieth birthday.....His success in the endeavor was mirrored in the closing remarks of the reviewer for the campus newspaper, *The Sheaf*: 'the program was, to use a colloquialism, a smashing success. Darius Milhaud has my respect, my appreciation, [and] my thanks.' As an additional personal touch, Murray collected the signatures of each member of the audience, appending them to a telegram that was sent to the French composer after the concert. The telegram read as follows:.....

"Dear Milhaud, in order to honour you at the end of your 70th anniversary year, your Hymne de Glorification for solo piano, Dreams for voice and piano, Sonatine for flute and piano, Duo for two unaccompanied violins, and your Suite for violin, clarinet and piano were played tonight at the University of Saskatchewan.....

"The undersigned enthusiastic audience join us in sending you good wishes and our admiration hoping that you will continue to write for many years to come and that you will enrich our lives with many more masterpieces."

There were over 100 signatures on the telegram, and Milhaud finally asked that it be sent to him after the operator repeatedly stumbled reading the names. He wrote to Mr. Adaskin, "You *would* think of such a thing," which made the latter very happy.

Some 40 works, about 65 percent of Murray Adaskin's oeuvre were composed while he was at Saskatoon. These included orchestral and solo with orchestra works, chamber music, solo and duo instrumental works, music for young musicians, vocal and choral works, and one opera. Now in his nineties, Murray Adaskin still continues to compose in Victoria, B. C.

DARIUS MILHAUD AND FRENCH PERCUSSION CONCERTOS

The Darius Milhaud Society thanks Madame Madeleine Milhaud for bringing the articles by Ivan Lesnik to our attention, by presenting the Society with the draft he had submitted to her. The Society is also grateful to Michael Rosen, Professor of Percussion and Director of the Contemporary Ensemble at Oberlin College Conservatory of Music, for sharing his editing of Mr. Lesnik's articles, which he reviewed for printing in the periodical **Percussive Notes**. Igor Lesnik, a native of Zagreb, Croatia, is a percussion composer with works published by Zimmermann (Germany) and Honey Rock (USA), producer and researcher (CD series/research on the "Percussion Concertos of the XXth Century" for the French Institute of Zagreb), percussion soloist on 6 CDs for different labels, percussion teacher at the Zagreb Music Academy, and endorser for the Zildjian Cymbal Company.

"Every tradition necessarily contains within itself a resistance against the new. Fortunately, tradition will occasionally give in to novelty and thus, refreshed and improved, will be carried on with pride.....The symphonic orchestra, as the most representative performance apparatus without which there would be no such music, has all this time borne the most important role. However, it has not easily allowed new instruments into its permanent ensemble. Each has had to fight with the native instruments for an equal place. When a 'visiting' instrument received the honor of performing as soloist accompanied by the orchestra, it would be a sign that it had established its right to stay. Thus, the concert literature has had a direct influence on the orchestra and music as a whole and percussion concertos are no exception.

"Few would disagree with what Italy, as opera's birthplace and homeland, means to the world of opera. By the same token, France can claim the same distinction as the birthplace of the Percussion Concerto. Her percussion literature, by virtue of its volume and quality, has contributed to percussion music's becoming an integral part of twentieth-century music. The honor of composing the first percussion concerto goes to the great French composer, Darius Milhaud, who wrote this work in Paris in 1929 as his 109th opus.

"The work did not come about by happenstance. Milhaud showed great interest in percussion instruments earlier in *Les Choéphores* (op. 24, 1915) and *L'Homme et son désir* (op. 48, 1918) which, along with a reduced or chamber orchestra require up to 15 percussionists.....

"...That Milhaud's music is universal and carries something archetypal and profoundly percussionistic in itself, is shown by [the fact that].....the initial theme of his percussion concerto with its parallel voicing and characteristic rhythmic figure reminds us of the folk music of the Croatian peninsula of Istria. In spite of continuous health problems, Milhaud, who came from a clime very similar to Istria's, loved to travel. It is however, unlikely that he had ever heard the sound of a sopile, an oboe-like instrument which is the hallmark of Istrian music.....the thought could lead us eventually to a more imaginative interpretation of this concerto.

"The *Concerto pour batterie et petit orchestre*, opus 109, was commissioned and first performed by Theo Coutelier in Brussels in 1930 as part of the *Pro Arte* concert series. These concerts were organized by the well-known pianist and musicologist Paul Collaer (a great friend and admirer of Milhaud and supporter of

new music) to whom the composition is dedicated.

".....The work is published by Universal Edition A. G. Vienna [available in the U. S. from European American Music] in three formats: pocket score, piano reduction, and complete concert material including the solo part identical to that in the orchestra score, which is available on rental (UE 13867, 1967).] For the realization of the percussion part in the pocket score or from the solo part (UE 13866 or 13867), more than one percussionist is required, while the solo part from UE 6453 requires only one soloist.

"This leads us to an interesting question: is the percussion concerto written exclusively for one soloist or is the performance by more than one acceptable? Can we consider the several percussion lines from UE 13866/13867, which appear in bars 80 and 152, to be a matter of choice for the performer?

I personally do not exclude either possibility, but I would give priority rights to the version with one soloist. Moreover, directions in the introductory text are clear - for performance, only one soloist is foreseen.....

".....Instruments with skins make up the basis of the solo set-up. Choosing instruments of smaller dimensions allows you to fit more appropriately in the thinned-out instrumentation of a chamber orchestra made up of 28 musicians. Moreover, smaller instruments allow easier set-up and transport. [Mr. Lesnik gives specifics of the instruments he uses for his own performances of this work, along with helpful suggestions for achieving a successful realization of the score.]

".....Such a selection of instruments and preparation of the set-up separates the soloist from the concept of a big orchestra and allows one to achieve a somewhat more individual sound. In order to fully acquire a lighter, chamber performance, the selection of sticks/mallets must also be appropriate.

"Timpani mallets with flannel heads and xylophone wooden balls on the ends (as are described in the introductory notes) will function without problems, especially if they have rattan shafts. At the time of this work's debut, such mallets were most commonly in use. If we desire a more contemporary sound, we can choose several combinations of mallets currently on the market.....

"After finishing all these preparations, I recommend a little exercise: improvise sequences using the entire set of instruments while trying to achieve a tone as balanced as possible in dynamics and in sound quality. If all the instruments react equally, it will confirm that you have made the correct use of the instruments and

mallets. Besides being a useful exercise for warming up, this trick will allow you to establish complete control over your 'new big instrument'."

[Mr. Lesnik then gives several suggestions for a successful interpretation of the concerto, as well as mentioning problems to avoid in stage set-up and rehearsal, and even for choosing the order of the program. Mr. Rosen adds further reading suggestions with reference to several earlier articles in *Percussive Notes*.]

Mr. Lesnik lists six recordings of the *Concerto for Percussion and Small Orchestra*, including:

"BMG-RCA Victor, 1992: Evelyn Glennie, solo; Scottish Chamber Orchestra, P. Daniel, conductor.

"CANDIDE, 1966: D. Faure, solo; Radio Luxembourg, Darius Milhaud, conductor.

"COLUMBIA (version for more than one player): Alan Abel, Michael Bookspan, Fred Hinger, Charles Owen, The Philadelphia Orchestra, Eugene Ormandy, conductor.

"GEA, 1991: R. Mihailova, solo, Sofia Philharmonic, J. Y. Gaudin, conductor.

"MUSIC and ARTS: soloist unknown, Südwestfunk Baden-Baden, Leopold Stokowski, conductor.

Igor Lesnik also submitted information about Milhaud's *Concerto for Marimba and Vibraphone* as follows:

"At the end of Milhaud's teaching at Mills College in California during the war years from 1940 to 1947, he produced his opus 278, also an important work for the percussion repertoire.

"The first of its kind, this concerto for marimba and vibraphone represented the definite establishment of the vibraphone (since then, mostly used in jazz) as a serious concert instrument. Milhaud also strengthened the position the marimba had held prior to that (e.g., Paul Creston's *Concertino for Marimba and Orchestra*, Op. 21, premiered on April 29, 1940). Furthermore, with this piece, Milhaud showed in an attractive way that the future of the virtuoso playing of keyboard percussion instruments lies in completely mastering the technique of playing with four mallets.

"The marimba/vibraphone concerto.....and his first concerto for percussion of 1929 are separated by about two decades. The premiere performance of the [later] concerto was on February 12, 1949, in St. Louis, performed by Jack Conner, to whom it was dedicated.

"The St. Louis Symphony Orchestra was conducted at the time by their long-time conductor, Vladimir Golschmann (Paris 1893-New York 1972). In 1919, this great French conductor of Russian extraction and energetic supporter of contemporary music began what were called the Concerts Golschmann in which many modern French works were given their first performances. It is interesting that, in October of 1923 in Paris in the Théâtre de Champs-Élysées, he conducted when the Swedish Ballet performed the debut of one of Milhaud's most successful and important works, *La Création du monde*. "The orchestral score of the Marimba and Vibraphone Concerto was published by Enoch & Cie Editeurs in Paris, 1952, under the name *Suite Concertante for piano and orchestra*. Here, the solo part is given to the piano and represents his opus 278b. A pocket edition can be bought (No. 9489) but the orchestra parts can only be rented. The piano reduction,

which includes the solo marimba part (in the composer's edition), was printed two years later under No. 9492. Both works are performed with the same orchestral instrumentation.

"Since the piano version is more recent it contains material not present in the original version for marimba. Therefore, we could interpret some key parts of the composition in a more attractive way, using the composer's material actually written for the same practical idea. It would be very useful to carefully study and compare both versions to make use of some of the possibilities.

[Mr. Lesnik then proceeds to give a rather detailed set of references to the structure and specifics of using the piano version adapted for performance by the marimba or vibraphone. He very clearly believes that use of the new or added material in the piano version will enhance performance by the percussion instruments.]

"The vibraphone has shown itself to be an ideal medium for Milhaud's lyrical style. Therefore, try to choose an instrument that will have a stable, slow vibrato throughout the concerto although the composer does not specify the speed of the vibrato. The classical vibraphone sound (with vibrato) will better blend with the light orchestration. [Mr. Lesnik then discusses the advisability of using a four-octave vibraphone and a standard four and one half octave marimba.]

"The composer clearly indicates the use of different mallets. He asks for the use of their shafts as well as your hands alone. If you precisely follow these instructions, you will undoubtedly achieve the effect the composer wished: the change of the color of the marimba. These contrasts, during a concert performance, are actually noticeable only if they are very marked, which could affect the continuity of the soloist's line. However, many of the nuances required by the composer can be achieved just by changing the manner of playing. Thus, many mallet changes become needless and the equality of tone can enable a more flowing line. In Milhaud's music, this can in fact be an aspect more important than the surprise changes in tone color of the solo instrument.

"[By] requiring the soloist to play two instruments at the same time, this work's 'multiple-percussionistic' characteristics tie the 'marimba-vibraphone' concerto even more to Milhaud's percussion concerto of 1929. However, these two works are quite different from the typical form of French percussion concerto (and its numerous variations), where, in most cases, massive outer movements with timpani and heavy percussion contrast with breezy inner movements in which keyboard percussion instruments have the main word.

"The following discography is to be considered only a partial listing of the recordings of the *Concerto for Marimba and Vibraphone* by Darius Milhaud:

"AULOS, 1984, Wolfgang Pachla, solo; Nürnberger Symphoniker, E. Kloss, conductor.

"BIS, 1981: R. Kuisma, solo; Norrköping Symphony Orchestra, J. Pannula, conductor.

"L'EMPREINTE DIGITALE, Harmonia Mundi, 1995: I. Lesnik, solo; Zagreb Philharmonic, K. Ono, conductor."

MORE NEWS OF MILHAUD'S STUDENTS

ROBERT MATTHEW-WALKER describes his experiences in Paris while he was receiving lessons from Darius Milhaud: ".....[Milhaud] is one of the 20th century's better-known international composers, yet his reputation rests almost entirely upon a half-dozen not entirely representative works.....[that] account for only one or two aspects of this exceptionally diverse and interesting composer.

"I first became interested in his music in the early 1950s. I was a music student in London and.....although I came from a working-class home, I attended many concerts and broadcasts.....of the day.....[I played] the score of Milhaud's *Suite for Violin, Clarinet and Piano* with fellow-students at Goldsmiths' College in London, and this coincided with a visit to England by Darius Milhaud, who was to conduct the BBC Symphony in the British premiere of his *Sixth Symphony*. It was this occasion that really introduced me to his music, and I found it enthralling.....

"I served in the British Army from 1960 to 1962, and seeing that Milhaud's 70th birthday was coming up in September '62.....I wrote to him on demobilisation and told him how much I admired his music and that I had written a violin concerto which I wanted to dedicate to him on his birthday, and could I come to see him in Paris to present him with the score?.....[He sent] a charming note inviting me to his Paris home. And so I went.....on the famous train, the 'Golden Arrow'.

".....I arrived, almost unannounced at about 9:30 a.m. on Saturday morning.....I knocked at the door. Madeleine opened it, with a heavily-bandaged right ankle which she had recently sprained.....[Milhaud] said, 'Well, I don't know who you are, but come on in.' I had to remind him of our correspondence.....and we sat talking about music for two hours.....[He] went through my score in the greatest detail.....he asked me if I would like to return in a few weeks with other of my pieces.....

".....spread over quite a few months, I journeyed on a Friday night to Paris every couple of weeks,receiving master-classes in composition from this astounding composer.....After several visits, I felt I should broach the subject of payment.....He would hear nothing of it, saying, 'You don't have the money, and I don't need it.' I was dumb-struck; it was the man's open-hearted generosity which created the deepest and most profound impression on me, and afterwards I determined to do what I could to further understanding of his work.....

"In early 1975 I went to head up the classical department of RCA in London.....I made an agreement with the Louisville Orchestra.....[to couple] Milhaud's *Sixth Symphony* and *Chansons de Ronsard* under Jorge Mester, issuing that album in the first release, and wrote a short essay on Milhaud's early symphonies for *Music and Musicians* magazine to coincide....."[In 1979, I] founded Chandos Records. One of the first discs I recorded.....was the all-Milhaud 'Music for Wind

Instruments' by the Athena Ensemble.....[Later] I founded Phoenix Records and made two albums of Milhaud's music with the Sonant Ensemble.....Some time later I launched another new record label, AVM.....[I] made the piano music album by Martin Jones which was issued by AVM in the USA....."As a composer.....I used the Salisbury Festival commission to write *Le Tombeau de Milhaud* for piano duet, recorded for AVM.".....I've done the liner notes.....for a new all-Milhaud Hyperion CD which contains *Le Boeuf sur le toit*, *Le Carnaval de Londres*, *Le Carnaval d'Aix*, and *L'Apothéose de Molière*.....[as well as those] for another all-Milhaud CD of songs (*Alissa*, *Poèmes juifs*, *L'amour chante*, et al) by Carole Farley and John Constable for the ASV label....."

MILHAUD REMEMBERED

The following information was sent by WALTER ARLEN, a native of Vienna who came to the U. S. in 1939. He holds degrees from Peabody College and UCLA, was a founding member of National Association for American Composers and Conductors (NACUSA). He studied composition with Leo Sowerby, John Vincent, Lukas Foss and Roy Harris, serving as assistant to Harris for four years. He was a Board member of the International Society for Contemporary Music, and a music reviewer for the *Los Angeles Times* from 1952 to 1980. He established the Music Department of Loyola Marymount University in 1968 and served on the faculty for twenty years. His compositions include *Saudades do Milhaud*, *Song of Songs* for soloists, chorus and orchestra, and works for piano solo, voice and piano, and for chorus.

".....My friendship with Darius and Madeleine Milhaud dates back to the early 1950s, when I became a music reviewer with the *Los Angeles Times*.....I introduced Milhaud to Irving Mills, head of Mills Music, in 1956. After meetings in southern California and in Paris, Mr. Mills asked Milhaud to write a piece capturing the color and contrast of international travel. Milhaud was not enthusiastic, but agreed, if Mills would commission a second work which Milhaud wanted to write. The results were *Le Globetrotter*, Op. 358, for piano or orchestra, and *Les Charmes de la vie*, Op. 360, for piano or instrumental ensemble.

"I [organized several].....performances of Milhaud's music....a UCLA concert, including *String Quartet No. 7*, *Trois chansons de Nègresse*, and the *Percussion Concerto*, Op. 109.....the first west coast performance of *Symphony No. 11* given by the Westside Symphony[conducted by] LMU faculty member Bogidar Avramov, and last, a memorial program at Loyola Marymount University, in the fall of 1974, presenting the American premiere of his final composition, the *Woodwind Quintet*, Op. 443....."

"In 1971, I drove the Milhauds to LAX for a flight to Oakland.....I deliberately drove through Santa Monica past a huge fig tree Milhaud had admired in past years. He remembered it immediately and gestured to it as to an old friend.....The tree has since been cut down by a developer....."

ANOTHER CORRECTION

Onnie Wegman Taylor wrote to say her father was Principal Second Violin in the San Francisco Symphony, not Principal Trumpet. (See the 1996 Newsletter, p. 10.)